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Interest in this exhibition was increased by three prizes of \$25, each offered by three associate members, B. P. Lamont, Wallace L. de Wolf and Frank G. Logan. These were for the best etchings in landscape, figure and architecture. A committee composed of two collectors who were associate members, two artists and an architect selected for these honors "A Man with a Cloak" by William A. Levy of New York, "Arch of Conca, Perugia," by Ernest D. Roth of Florence, and "A Winter Landscape" by Ralph M. Pearson of Chicago. The same committee selected these three prize etchings and six others by the following members: Allen Lewis, Charles Henry White, Paul Welsch, Anne Goldthwaite and Franklin T. Wood, which were purchased and presented by the Chicago Society of Etchers to the Art Institute for its permanent collection.

LANDSCAPE
GARDENING A
NEW DEPART-
MENT FOR AN
ART MUSEUM

The Toledo Art Museum is conducting an active campaign that will lead to a more livable and attractive city. One branch of the work will be the beautifying of the home grounds, and for that purpose the museum has engaged an expert gardener who will be pleased to furnish anyone with free advice on flower and shrub planting.

Under the caption "Landscape Gardening—Its Relation to the Back Yard" the following statement is published in the April number of the *Toledo Museum News*: "Landscape gardening is as applicable to the ordinary back yard as to extensive estates and parks, other things being equal, such as sun, light and soil. The only difference between the two is one of magnitude or scale. No better example of the tiny garden can be found than those created by the wonder-working Japanese gardener. On a plot of ground, the size of an ordinary back yard, they will lay out a garden in which one can almost lose himself. Flowers, shrubs, walks and water in the form of a pool or tiny stream go to make these places a thing of beauty and a joy forever."

IN THE MAGAZINES

The April number of *The Century Magazine* is given over in large part to "modern art"—the art of the post-impressionists, cubists and their brethren which some of the foremost artists and critics of today consider no art at all. It is true that a semblance of fair play is maintained by the inclusion of articles by John W. Alexander and Edwin H. Blashfield, but in space allotted both for text and illustrations the "modernists" have distinctly the advantage. To one living a hundred years from now a copy of this magazine would give a strangely erroneous impression of the art of our day, for of the three thousand professional artists in America not more than one hundred are to be reckoned as post-impressionists, cubists or modernists in the accepted sense of these terms.

Kenyon Cox contributes to the April number of *Scribner's Magazine* an article on "Artist and Public" which is eminently sane and judicial. He gives an excellent summing up not only of the relationship between artist and public but also of the so-called modernists' movement. All may not agree with him, but his arguments are well founded and his conclusions scholarly.

The most recent number of *Art in America* contains articles by Frank Jewett Mather, Jr., Elisabeth L. Cary, Arthur Pope, George A. Simonson and others, and bears testimony not only to the increasing richness of American collections but to the fact that old standards have by no means as yet been discarded by those whose judgment is reckoned most trustworthy.

Among articles of special interest published in the April number of *The International Studio* are one by Achille Segard on "The Recent Work of Aman Jean," and another on the work of Frederic Whiting, a British artist, by Arthur Reddig.

The *Journal of the American Institute of Architects* contains, among other significant material, an article by J. Horace McFarland on "The United States Government and The Bill Boards."